# Index to Volume Fourteen


Accurate Construction in Arnold's *Sohrab and Rustum, by* Mark Siegchrist, 51.

Anarchy and Style: What Dryden "Grants" in *Absalom and Achitophel, by* J. Douglas Canfield, 83.

Antonio Enríquez Gómez: Alias Fernando de Zárate, *by* Glen F. Dille, 11.

Aphra Behn: The Poet's Heart in a Woman's Body, *by* Larry Carver, 414.

Approaches to the Spatiality of Narrative, *by* Jeffrey R. Smitten, 296.

Art of Willa Cather's Craft, The, *by* Cynthia Chaliff, 61.

Artifice of Disjunction: Book 5, *The Prelude*, The, *by* Michael C. Jaye, 32.

Asp, Carolyn, Marvell's Nymph: Unravished Bride of Quietness, 394.

Blasphemy or Blessing? Swift's "Scatological" Poems, *by* Richard H. Rodino, 152.

Brown, Alan and Nicholas Joost, T. S. Eliot and Ernest Hemingway: A Literary Relationship, 425.

Canfield, J. Douglas, Anarchy and Style: What Dryden "Grants" in *Absalom and Achitophel*, 83.

Carl Jung, Pascual Duarte, Secret Stones, and the Individuation Process, *by* Roger D. Tinnell, 91.

Carver, Larry, Aphra Behn: The Poet's Heart in a Woman's Body, 414.

Chaliff, Cynthia, The Art of Willa Cather's Craft, 61.

Champagne, Roland A., Semiology: A Linguistic Model for French "Scripture", 315.

Circles, Squares, and the Mind's Ear in *St. Petersburg, by* Steven G. Kellman, 464.

Classical Past in Yannis Ritsos' Dramatic Monologues, The, *by* Kostas Myrsiades, 450.

Cohen, Ralph, Historical Knowledge and Literary Understanding, 227.

Coleridge on Synonymity and the Reorigination of Truth, *by* Joel Weinsheimer, 269.

Context of Marvell's Allusion to Lucan in "An Horatian Ode", The, *by* Nicholas Guild, 406.

Creation in Genesis and Nature in Chaucer's *General Prologue* 1-18, *by* J. C. Nitzsche, 459.

Dille, Glen F., Antonio Enríquez Gómez: Alias Fernando de Zárate, 11.

England, A. B., Rhetorical Order and Emotional Turbulence in *Cadenus and Vanessa*, 116.

Etiquette of the Sentimental Repentance Scene, 1688-96, The, *by* Paul E. Parnell, 205.

Faith, Hope, and Charity in Swift's Poems to Stella, *by* John Irwin Fischer, 123.

Fetishism in Roland Barthes's Nietzschean Phase, *by* Gregory L. Ulmer, 334.

Fischer, John Irwin, Faith, Hope, and Charity in Swift's Poems to Stella, 123.

Frederick Rolfe's Historical Gallimaufry, *by* G. P. Jones, 95.

Freud and Swift: A Psychological Reading of *Strephon and Chloe, by* Thomas B. Gilmore, 147.

German Accounts of Early Nineteenth-Century Life in Illinois, *by* Raymond Jürgen Spahn, 473.

Gilmore, Thomas B., Freud and Swift: A Psychological Reading of *Strephon and Chloe*, 147.

Gosselink, Robert N., Pope's Belinda: The Very Name of Coquette, 218.

Green, Charmian, Wolfe, O'Neill, and the Mask of Illusion, 87.

GUILD, NICHOLAS, The Context of Marvell's Allusion to Lucan in "An Horatian Ode", 406.

Historical Knowledge and Literary Understanding, *by* Ralph Cohen, 227.

"I declare my faith": Eliot's "Gerontion" and Yeats's "The Tower", *by* Phillip L. Marcus, 74.

JAFFE, NORA CROW, Swift and the Agreeable Young Lady, but Extremely Lean, 129.

JAYE, MICHAEL C., The Artifice of Disjunction: Book 5, *The Prelude*, 32.

JONES, G. P., Frederick Rolfe's Historical Gallimaufry, 95.

JOOST, NICHOLAS and ALAN BROWN, T. S. Eliot and Ernest Hemingway: A Literary Relationship, 425.

KELLMAN, STEVEN G., Circles, Squares, and the Mind's Ear in *St. Petersburg*, 464.

KESTNER, JOSEPH, The *Letters* of Jane Austen: The Writer as *Émetteur/Récepteur*, 249.

*Letters* of Jane Austen: The Writer as *Émetteur/Récepteur*, The, by Joseph Kestner, 249.

LOZAR, PAULA, Time in the Corpus Christi Cycles: "Aesthetic" and "Realistic" Modes, 385.

MARCUS, PHILLIP L., "I declare my faith": Eliot's "Gerontion" and Yeats's "The Tower", 74.

Marvell's Nymph: Unravished Bride of Quietness, *by* Carolyn Asp, 394.

MEYERS, TERRY L., Shelley and Swinburne's Aesthetic of Melody, 284.

Moral Irony in *The Ruin*, *by* Arnold V. Talentino, 3.

MYRSIADES, KOSTAS, The Classical Past in Yannis Ritsos' Dramatic Monologues, 450.

NITZSCHE, J. C., Creation in Genesis and Nature in Chaucer's *General Prologue* 1-18, 459.

"Only a Man of Rhimes": Swift's Bridled Pegasus, *by* James L. Tyne, 189.

PARNELL, PAUL E., The Etiquette of the Sentimental Repentance Scene, 1688-96, 205.

Pope's Belinda: The Very Name of Coquette, *by* Robert N. Gosselink, 218.

Rhetorical Order and Emotional Turbulence in *Cadenus and Vanessa*, *by* A. B. England, 116.

Richardson's Debt to Hester Mulso Concerning the Curse in *Clarissa*, *by* Shirley Van Marter, 22.

RODINO, RICHARD H., Blasphemy or Blessing? Swift's "Scatological" Poems, 152.

SCHAKEL, PETER J., Swift's Remedy for Love: The "Scatological" Poems, 137.

Semiology: A Linguistic Model for French "Scripture", *by* Roland A. Champagne, 315.

SHEEHAN, DAVID, Swift, Voiture, and the Spectrum of Raillery, 171.

Shelley and Swinburne's Aesthetic of Melody, *by* Terry L. Meyers, 284.

SIEGCHRIST, MARK, Accurate Construction in Arnold's *Sohrab and Rustum*, 51.

SMITTEN, JEFFREY R., Approaches to the Spatiality of Narrative, 296.

SPAHN, RAYMOND JÜRGEN, German Accounts of Early Nineteenth-Century Life in Illinois, 473.

Swift and the Agreeable Young Lady, but Extremely Lean, *by* Nora Crow Jaffe, 129.

Swift, Voiture, and the Spectrum of Raillery, *by* David Sheehan, 171.

Swift's Remedy for Love: The "Scatological" Poems, *by* Peter J. Schakel, 137.

Symposium on Women in Swift's Poems: Vanessa, Stella, Lady Acheson, and Celia: Introduction, A, *by* David M. Vieth, 115.

T. S. Eliot and Ernest Hemingway: A Literary Relationship, *by* Nicholas Joost and Alan Brown, 425.

TALENTINO, ARNOLD V., Moral Irony in *The Ruin*, 3.

TIERNEY, JAMES E., Two More Shenstone Letters, 470.

Time in the Corpus Christi Cycles: "Aesthetic" and "Realistic" Modes, *by* Paula Ložar, 385.

TINNELL, ROGER D., Carl Jung, Pascual Duarte, Secret Stones, and the Individuation Process, 91.

Two More Shenstone Letters, by James E. Tierney, 470.

TYNE, JAMES L., "Only a Man of Rhimes": Swift's Bridled Pegasus, 189.

ULMER, GREGORY L., Fetishism in Roland Barthes's Nietzschean Phase, 334.

VAN MARTER, SHIRLEY, Richardson's Debt to Hester Mulso Concerning the Curse in *Clarissa*, 22.

VIETH, DAVID M., A Symposium on Women in Swift's Poems: Vanessa, Stella, Lady Acheson, and Celia: Introduction, 115.

WEINSHEIMER, JOEL, Coleridge on Synonymity and the Reorigination of Truth, 269.

Wolfe, O'Neill, and the Mask of Illusion, *by* Charmian Green, 87.